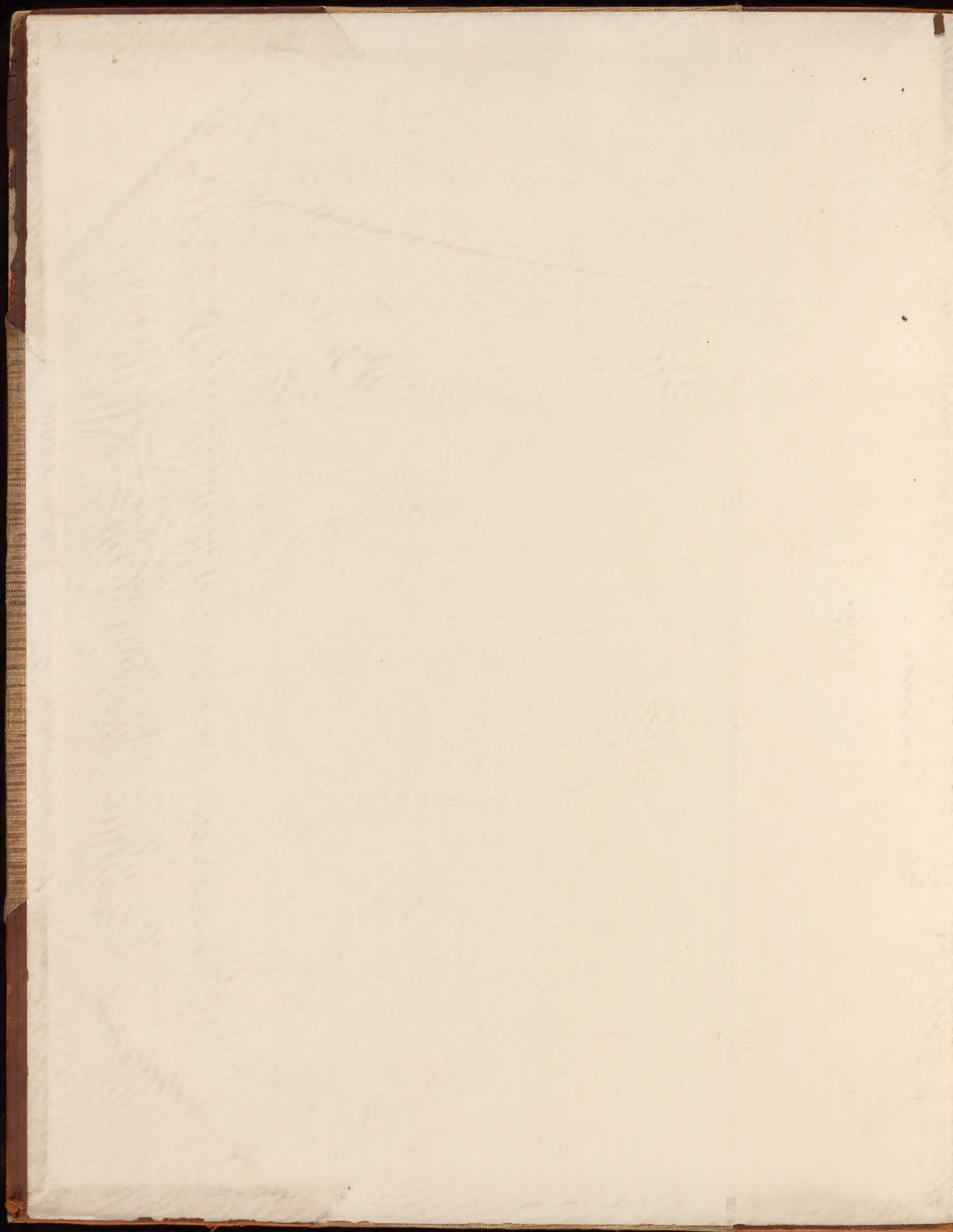
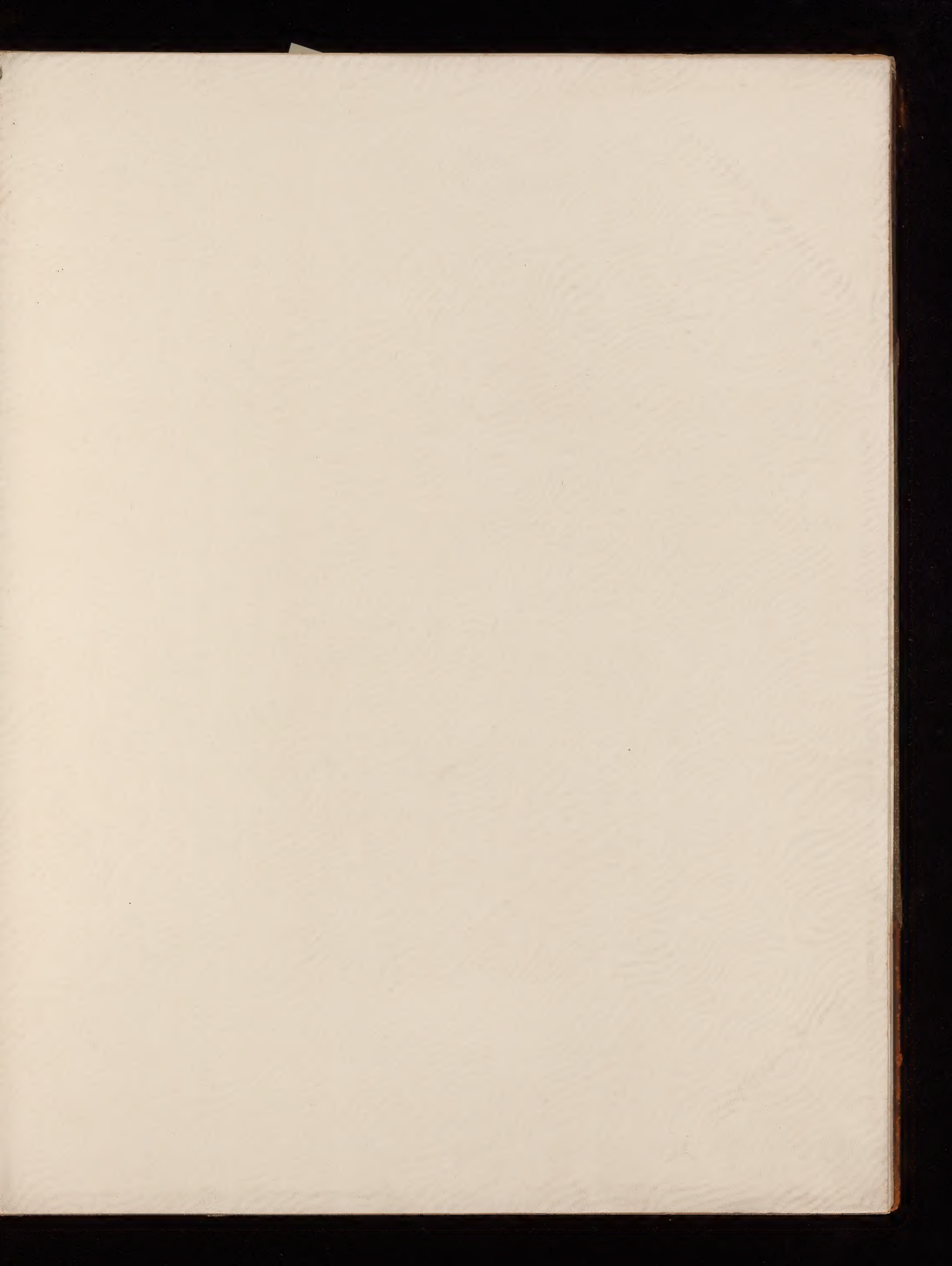


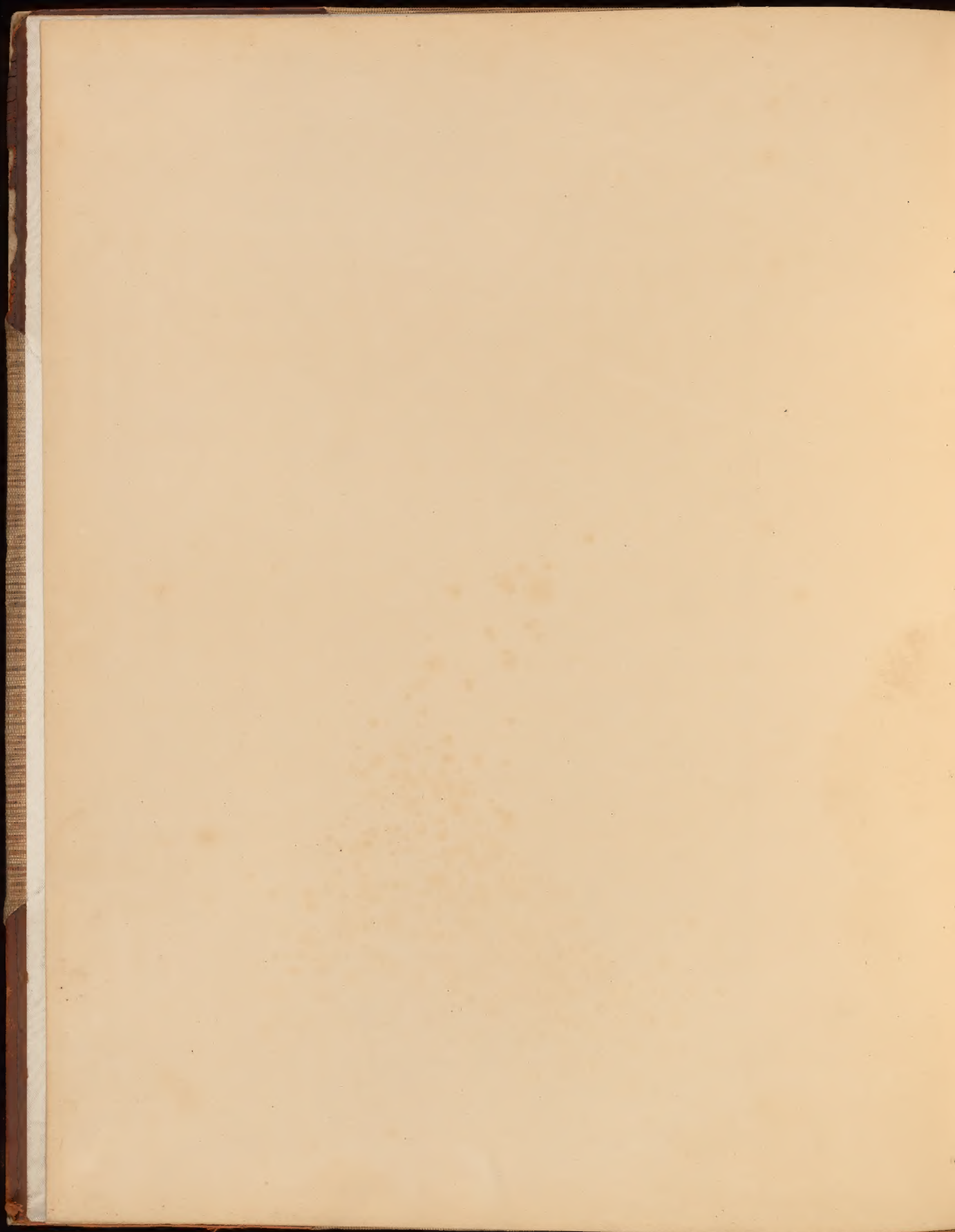
THE
ART
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SECTION 5







THE ART OF THE WORLD

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THE WOMEN AT THE TOMB.

JOHN R. HARRIS.



JOHN R. HARRIS.

"And when the women saw that Mary Magdalene and Mary the mother of Jesus, and Salome, had bought spices that they might come and anoint Jesus."

"And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun."

"And they said among themselves, Who shall roll away the stone from the door of the sepulchre?"

"[And] when they looked, they saw that the stone was rolled away; for it was very great."

"And coming near the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted."

"And he said unto them, Be not affrighted: Ye seek Jesus of Nazareth, which is crucified. He is not here: he is risen. Behold the place where they laid him."

The scene has chosen the women when the women stand before the tomb in their robes of mourning, thus more expressing the bitter sorrow that has fallen upon them. In contrast with their appearance sits the angel, who, resplendent in his white robe, his hand raised toward heaven, announces the resurrection of the Saviour.

A VISIT TO THE HOSPITAL. (THE DOCTOR'S VISIT.)

Señor Jimenez was born at Seville, in 1845, but left Spain after he had gone through a professional course, and lived for ten years in Rome. From that city he went to Paris, where he abandoned his first manner of painting, which was that of Delunoy, Villegas, and Delacroix, and became a pupil of an artist who is to say, a faithful painter of the human form.

In this picture the painter is walking his morning walk to the hospital with his pupils. He is at the head of a young girl who has consumption, and whom he examines carefully by listening through a stethoscope to the sounds in her chest. The hospital surgeon supplies the patient, and the pupils listen attentively to the results of the doctor's examination. The room is one of those at the great hospital in Paris. All the faces are portraits of young medical students. The painting was exhibited at the Universal Exposition of 1889, and also at Berlin, Munich, and Vienna, where it has brought many awards to the artist, among them that of a medal of the Legion of Honor.



SEÑOR JIMENEZ.



WILLIAM BOUGUEREAU : THE WOMEN AT THE TOMB.
PHOTOGRAPHURE GOUFIL.

THE WOMEN AT THE TOMB.

WILLIAM BOUGUEREAU

(French School.)



WILLIAM BOUGUEREAU

"And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him.

"And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun:

"And they said among themselves, Who shall roll us away the stone from the door of the sepulchre?

"(And when they looked, they saw that the stone was rolled away), for it was very great.

"And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.

"And he saith unto them, Be not affrighted: Ye seek Jesus of Nazareth, which was crucified: he is risen; he is not here: behold the place where they laid him."—St. Mark, xvi, 1-6.

The artist has chosen the moment when the women stand before the tomb in their robes of mourning, their faces expressing the bitter sorrow that has fallen upon them. In contrast with their downcast air is the angel, who, resplendent in his white robe, his hand raised toward heaven, announces the resurrection of the Saviour.

A VISIT TO THE HOSPITAL. LUIS JIMENEZ. (Spanish School.)

Señor Jimenez was born at Seville, in 1845, but left Spain after he had gone through a professional course, and lived for ten years in Rome. From that city he went to Paris, where he abandoned his first manner of painting, which was that of Fortuny, Villegas, and Domingo, and became a realist in art—that is to say, a faithful painter of the scenes of contemporary life.

In this picture the professor is making his morning visit to the hospital with his pupils. He stops at the bed of a young girl who has consumption, and whom he examines carefully by listening through a stethoscope to the sounds in her chest. The hospital surgeon supports the patient, and the pupils listen attentively to the results of the master's examination. The room is one of those at the great hospital in Paris—L'Hôtel-Dieu—and almost all the faces are portraits of young medical students. This painting was exhibited at the Universal Exposition of 1889, and also at Berlin, Munich, and Madrid, and it has brought many awards to the artist, among them that of the ribbon of a Chevalier of the Legion of Honor.



LUIS JIMENEZ

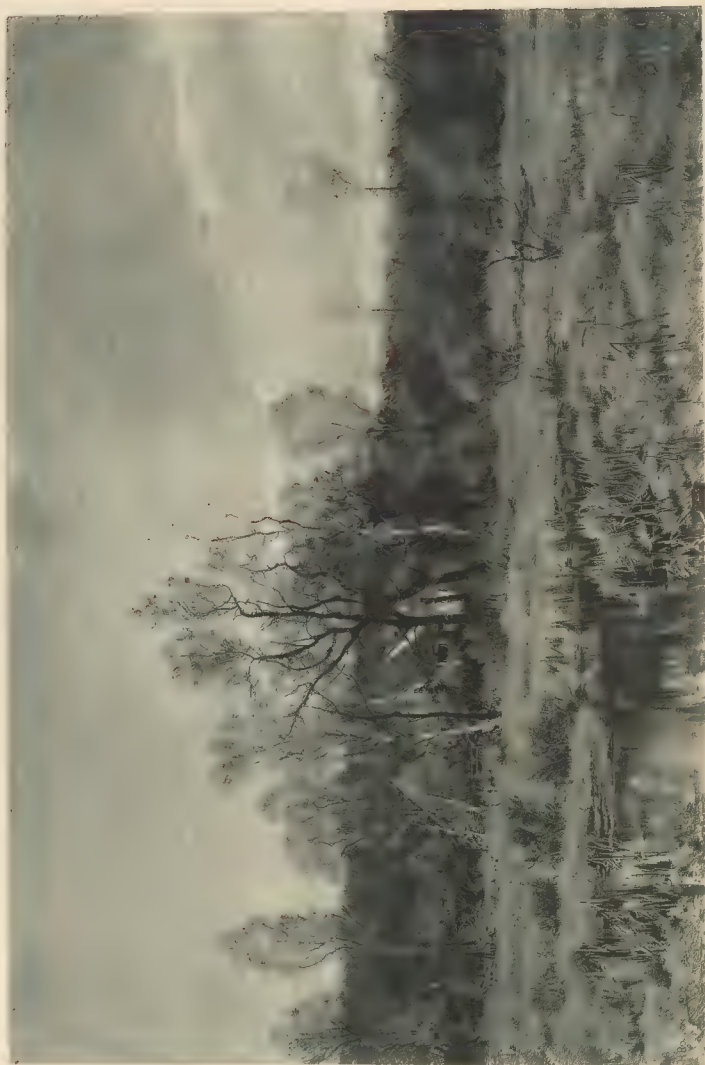


L-15, 1917

A VISIT TO THE HOSPITAL.

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H BOLTON JONES . SPRING
BOSTON, MASS. 1897

SPRING.

H. BOLTON JONES.

American School.



H. BOLTON JONES.

Hugh Bolton Jones, one of the most conscientious, earnest, and truthful of the younger American landscape painters, was born in Baltimore, in 1848, and began early to devote himself to outdoor art work. After three years' lessons in Washington, Mr. Jones sent his first picture to the National Academy of Design in 1874, and was thereafter a regular exhibitor. He was elected a member of the Academy in 1883. In 1876 he went to Europe, and had several pictures at the Paris *Salon*—that shown there in 1878 receiving official commendation. In 1884

Mr. Jones settled in New York. He is noted among the art fraternity for his passionate devotion to outdoor work, even at times of the year when most men prefer the comfort of their studios. He depends upon his sketchbooks only when it is impossible to get out into the fields or the woods. Mr. Jones has been a member of the Society of American Artists since 1887, and of the American Water-Color Society since 1884.

"Spring" shows an opening in the woods near South Orange, New Jersey. It has been raining—the warm rain that bids the buds to open and all Nature to awake from her winter sleep. The woods that have been bare so long begin to take on a new mystery, and the cottage in the middle ground is already half hidden from sight by the young leaves. The sheep's ivy along the edge of the woods, and the sedges and skunk cabbage by the swampy pools, are notes of spring that are not to be mistaken. Here and there, above the line of the woods as they mark the horizon, a tall tree—one of the forest sentinels—rises from among its fellows and throws a shadowy mass against the placid sky beyond. The atmosphere is that which follows rain. The earth seems saturated, and with the end of the day the mist begins to gather; but it is a warm, soft mist, that presages flowers.

AT THE SEASIDE. MME. VIRGINIE DEMONT BRETON. (*French School.*)

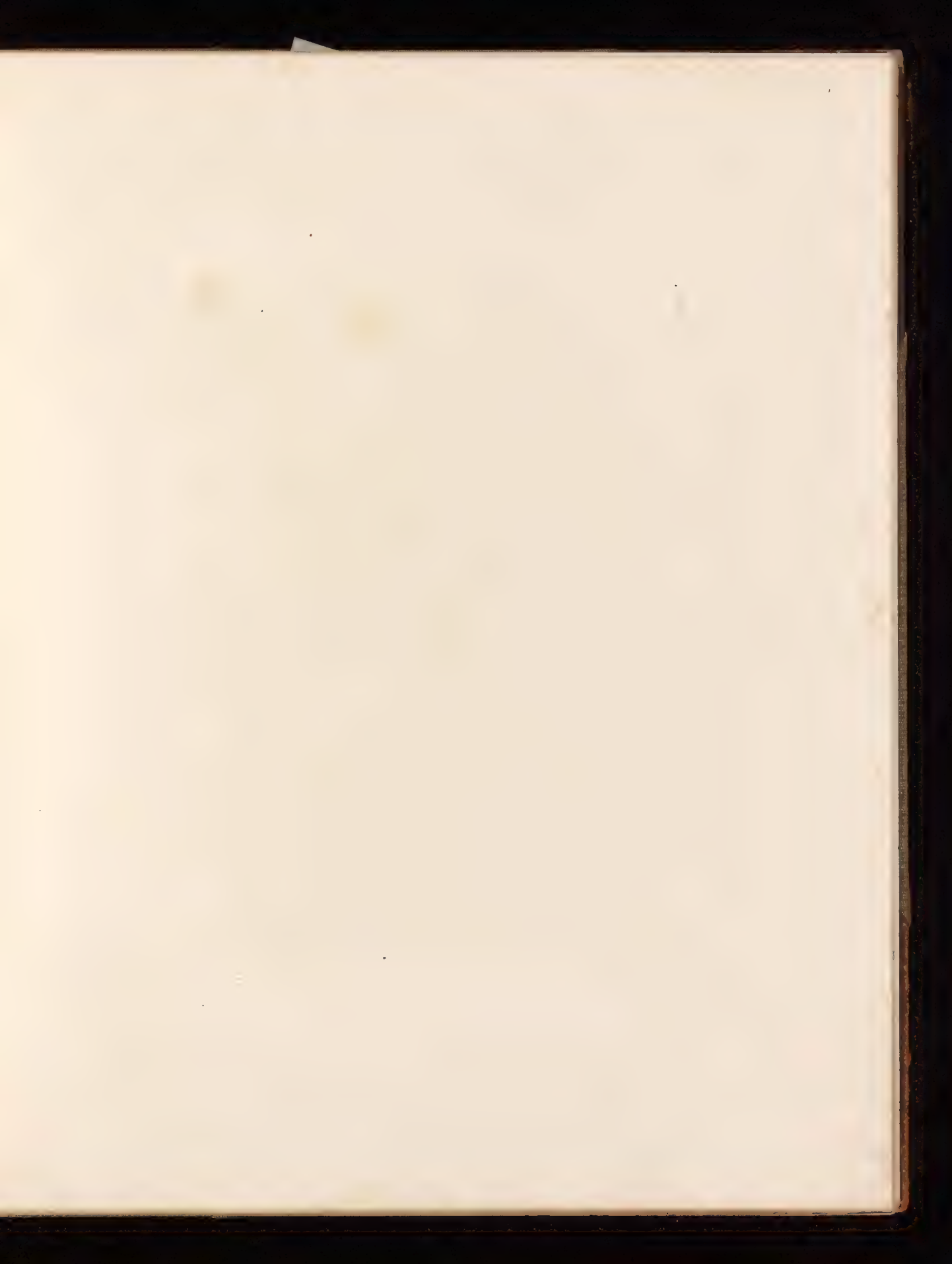
The two naked urchins who are at play on the beach are trying to push into the water the big spaniel, who, though good-natured enough, is not inclined to obey. One of the children has seized the dog by the throat, and the other pushes with all his might; the poor animal, who might show his teeth with older enemies, will evidently give way to the children in the end. Mme. Demont-Breton tells the story of this little scene in a manner not to be misunderstood.



MADE IN AUSTRIA - 1870-1880

AT THE SEASIDE

Copyright 1880 by V. Denon-Bred







VIACONKI THE BRIDES ATTIRE
1807-1811-1812

THE BRIDE'S ATTIRE.

C. MAKOVSKI.

(Russian School.)



C. MAKOVSKI

Constantin Egorovitch Makovski, born at Moscow, in 1839, is the eldest of four artists—three brothers and one sister. One of the brothers, Nicholas, a landscape painter, died in 1886; another, Vladimir, is one of the best of Russian *genre* painters. Constantin Makovski is widely known by his portraits of fashionable women; he is also a painter of *genre*. He studied at the Academy of Fine Arts in St. Petersburg from 1858 to 1862, and received a second-class gold medal; he became an academician in 1867, and professor in 1869. Of all living Russian painters he is the best known in France and in America. He has studied much in Paris, and is well represented at the Imperial Galleries of the Hermitage in St. Petersburg. As a portrait painter, Professor Makovski is celebrated for the beauty of the women whom he depicts, as well as for his natural rendering of the brilliancy of their gowns and jewels, and the choice *bibels* with which they are fond of surrounding themselves. If he is a flatterer, he flatters with tact and good taste. His historical pictures, like "The Marriage Fête," "The Death of John the Terrible," and "The Choice of a Wife for the Czarevitch Alexis Michaelovitch," are brilliant in color and masterly in pose. They compel admiration by their grace and beauty. The subject of "The Bride's Attire" is a very simple one. A young woman, surrounded by her mother and godmother, her old nurse, and her friends, is preparing for the marriage ceremony, while the groomsman outside asks permission to enter in order to present her with rich gifts from her future husband. The costumes and the accessories show a sumptuous coloring, and the light which the artist has possibly intensified gives us the pleasure of seeing a charming group of young girls.

CRUISING. J. L. STEWART. (American School.)

The scene is the deck of the yacht *Namouna*, owned by Mr. James Gordon Bennett, the background is the beautiful Mediterranean, and the time an idyllic day in 1890. Nothing more delightful and luxurious than the scene before us is open to those who go down unto the sea in ships. With his ready comprehension of the types of the fashionable world, Mr. Stewart has preserved a certain air of distinction belonging to his subjects, who will be recognized by those familiar with American society in Paris. Mr. Stewart was born in Philadelphia, but resides in Paris, where he has painted many brilliant scenes of fashionable life, like "The Hunt Ball" and "Five-o'clock Tea." He has also painted several portraits, including one of Mr. Bennett.



J. L. S. W. R.

CRUISING.

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HAIL, GENTLE SPRING!

J. MACWHIRTER.

(English School)



J. MACWHIRTER.
Engraving by Mr. Rayner. (Engraving, London)

J. MacWhirter was born at Inglisgreen, in Scotland, in 1839; he has spent some part of his life in most of the countries of Europe, and visited the United States in 1877, living for some years in California. His works are principally landscape.

The title, "Hail, gentle Spring!" expresses the delight of the lover of Nature when he sees her revival at the end of a long winter.

The scene is a lowland Scotch pasture on a slightly undulating hill, varied here and there by birch trees and alders, their black bark relieved by gleams of silver; a flock of sheep are scattered on the slopes cropping the young grass, and their white fleeces stand out against the fresh spring verdure. Here and there a bowlder or a fissure in the soil breaks the smoothness of the green carpet. A knoll rises in the middle distance to the right of the picture, and in the hollow below a little silvery stream winds in a devious course through the valley, to be lost at the feet of the blue hills on the distant horizon. The foliage of the birch trees, as light as feathers, is hardly visible against the blue sky dappled with gray clouds; the sun—the still pallid sun of May—traces broad paths of light on the vernal sward sprinkled with a few early flowers. The leader of the flock, a noble ram, seems to be gazing at the wanderer who disturbs the solitude. The whole impression is one of the freshness and peacefulness of Nature.

LIFE-SAVING. P. M. BEYLE. (French School)

Pierre Marie Beyle, who was born at Lyons, in 1838, began his active life as a house-painter. His leisure was devoted to the study of art, and with the encouragement and aid of the designer Philippon he was enabled to send his first picture to the *Salon* in 1867. His work soon earned appreciation, and, devoting himself to serious art, he exhibited one picture after another, *genre* studies, scenes from provincial life, and, later, studies of fishermen, sailors, and seaweed-gatherers. In 1881 M. Beyle received a medal of the third class. A few years after this he visited the United States and opened a studio in New York, remaining for some time and exhibiting several paintings. His dramatic picture "Life-Saving" is founded upon studies at Dieppe. A boat, tossed and shattered by the storm, is seen above the long stone breakwater, and hardy sailors are bending their energies to the rescue, while the women in the foreground bear the suspense with what courage they may.



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LIFE-SAVING

T. M. DALE





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GEORGE INNESS : WINTER MORNING, MONTCLAIR, NEW JERSEY

PHOTOGRAPH BY INNESS

WINTER MORNING, MONTCLAIR, NEW JERSEY.

GEORGE INNESS.

Inter. from School.



GEORGE INNESS.

In the clearing the dead stumps show where the lumberman has passed. Patches of snow which refuse to melt in this cold gray air add to the melancholy of the scene; while in the distance trees almost bare stand out against the bleak sky.

George Inness, whose title to the first rank among American landscape painters is rarely questioned, was born in Newburg, New York, in May, 1825, and has lived most of his life in New Jersey. Almost from boyhood he has fought against ill health, which in one sense proved to be a blessing in disguise, since it drove him from the business of

engraving to his real vocation, painting. When twenty years old he received one month's art instruction in the studio of the New York artist Regis Gignoux, and this was all the regular teaching he had. After a trip to Europe, in 1858, he went to Boston for a few years, and then settled near Perth Amboy. From 1871 to 1875 he was again in Europe, returning to establish a home in Montclair, where most of his important work has been done. No American landscape painter has taken higher rank abroad than Mr. Inness, whose "American Sunset" was selected as a representative work of American art for the Paris Exhibition of 1867.

SURPRISE IN A VILLAGE. E. BOUTIGNY. (*French School.*)

M. Boutigny holds high rank in the phalanx of military painters who deal with the Franco-German War of 1870-'71. His subject, "Surprise in a Village," represents a not infrequent episode of modern war. While the village sleeps and the streets are deserted, the advance guard is surprised. The trumpeter sounds the alarm, but a ball from the invisible enemy prostrates him. Other shots are heard, and the soldiers conceal themselves as much as possible, one behind a tree, another behind a barrel. An officer advances to ascertain the movements of the attacking party. At the foot of a tree a second trumpeter, who has taken the place of his dead comrade, gives the signal of danger to the troops encamped near by.



SURPRISE IN A VILLAGE





THE PLANKTON
OF THE

THE ALARM.

EMMANUEL BENNER.

(*French School.*)



E. BENNER

In the early ages, when man lived in caverns, he did not know how to forge weapons for his defense nor how to open the earth with plows. He depended upon clubs and bows and arrows when the instinct of self-preservation compelled him to hunt or to protect himself. He did not tame the animals; the lower and the more gentle were his prey; the stronger and the more cunning menaced him, and attacked him even in his caves.

In the picture—"The Alarm"—the artist shows us one of the families of the primitive ages surprised by a bear. The man holds his bow and prepares to shoot his arrow; while behind him his wife, strong like himself, hardy, and ready to defend herself, brandishes a heavy club, in which is fixed the flint that makes it a formidable weapon. At her feet her child, scarcely old enough to walk, creeps along the ground, as if he too were eager to take part in the fight. Near by, the chief of the family—an old man with bare head and long white beard—already at the end of his forces, kneels on the leaves, no longer able to share in the struggle for life. The arrows, made of stone and sharpened on the rocks, lie at the feet of the bowman, and the bones of the bear's victims are seen on the floor of the cavern which the man has taken possession of.

Emmanuel Benner was born at Mülhausen, in Alsace. He is a pupil of Eck, and a painter of *genre* and of some good portraits. He obtained a medal at the Exposition of the Champs Élysées, in 1881. He is a twin brother of the painter Jean Benner, who studied with him under Eck and Pils, and has had an honorable career in Paris.

EVENING CALM. ROBERT WARTHMÜLLER. (*German School.*)

Night is falling and the early evening mists are rising from the pools, and the young mother in the boat silently enjoys the peaceful scene. She holds her child by the hand as he watches the reflection of his face in the quiet waters. The sedges and reeds at the edge of the pool, casting their shadows in the water, make the foreground of this picture of peace. In the distance the shades of night already veil the outline of the houses. The scene is full of a silence in which there is no disturbing note.

Mr. Warthmüller is from Brandenburg. He is a professor in the School of Fine Arts at Berlin, and makes his home in that city.



ROBERT WARTHMÜLLER

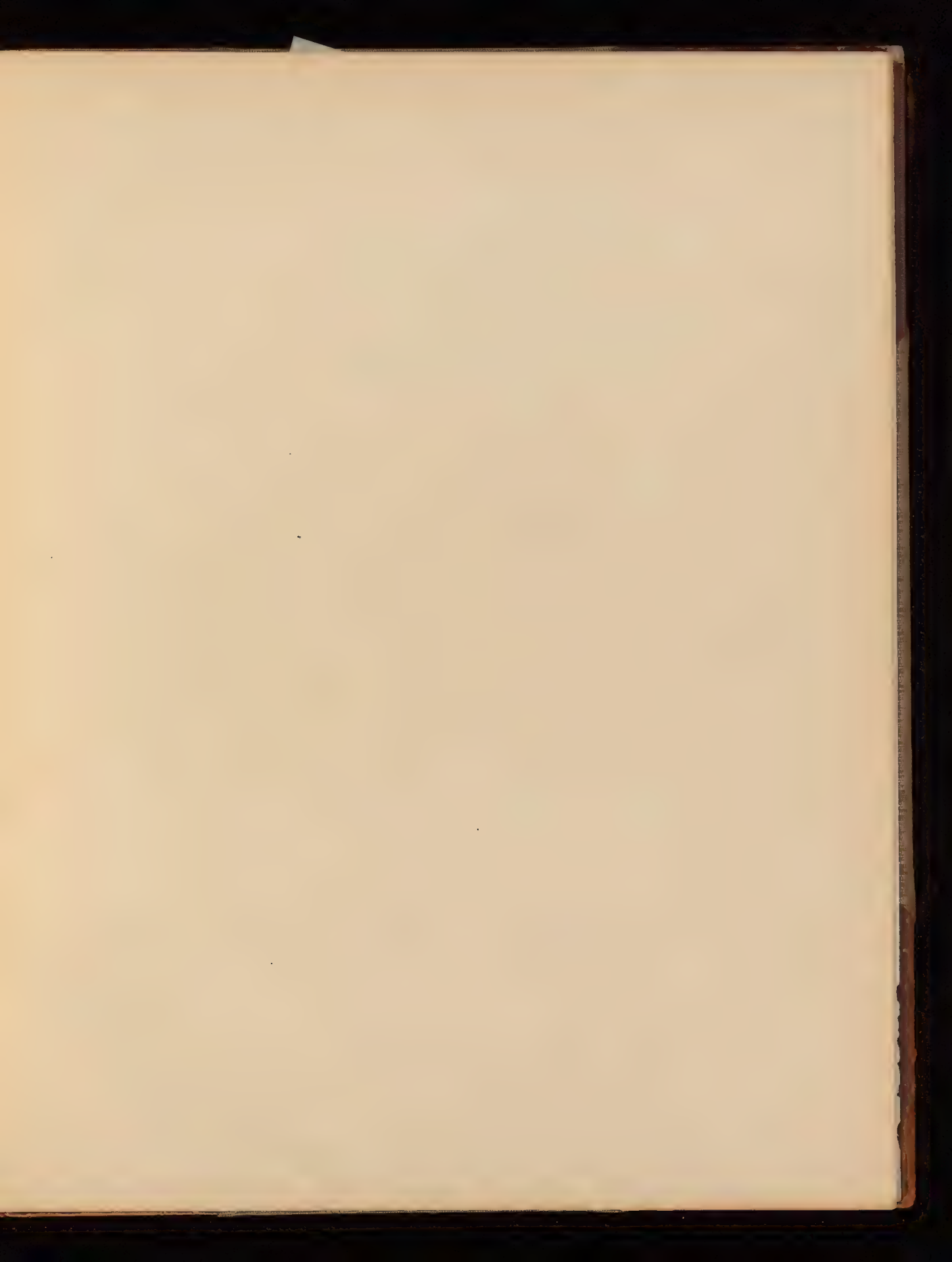


R. W. W. W. W.

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R. W. W. W.

EVENING CALM.





SUMMER MORNING.

J.-J. VAN DE SANDE BAKHUYZEN.

Dutch School



J.-J. VAN DE SANDE BAKHUYZEN

M. Bakhuyzen was born at The Hague; he generally resides in the village of Bolde, in the province of Drenthe. This landscape painter is sufficiently varied in his subjects, and he devotes himself especially to rendering the changing effects of the atmosphere of his country, which have lent such inspiration to the great masters. A member of the Board of Directors of the Academy of Fine Arts at The Hague, Bakhuyzen is also an officer of the orders of the Netherland Lion and of St. Michael of Bavaria. The subject chosen by the artist is a scene in Guelders, that part of Holland which is most thickly wooded and which contrasts most strongly with the Polders. The effect is that produced by the sun when it is breaking through the morning mists and is about to dissipate them.

SAW WOOD AND SAY NOTHING.

C. Y. TURNER (*American School*)

The old farmer, the disorderly wood yard, the distant outhouses, and the fowls, present a scene as characteristic and racy of the soil as the phrase which has been transplanted from the farm to a place in the list of current Americanisms.

Mr. Turner, who was born in Baltimore, November 25, 1850, was a pupil of the National Academy of Design and the Art Students' League in New York; and, later, of Laurens, Munkacsy, and Bonnat, in Paris. He first exhibited at the National Academy in 1882, and two years later was elected an associate, and afterward an academician. His historical and *genre* pictures are most careful and valuable reproductions of American scenes and types.



Copyright, 1893, by C. Y. Turner



MEMORIA.

C. LOOMIS. (*American School*)

Mr. Loomis, who is one of the younger American painters and illustrators, has painted many realistic subjects, but in this case he offers a simple and dignified example of neo-classic idealism. It is a minor chord that is struck in this picture; but, happily, Memoria may wear a smiling as well as a pensive countenance.

HIGH SCHOOL.

J. ADAM. (*German School*)

Haute École refers to the mischievous performances of the beautiful

Persian cats which the artist has depicted so faithfully, and not to the achievements of past masters of horsemanship. Compared with the ordinary cat, these are as the commonplace park rider in comparison with a French or a German master who has the rules of the "high school" at his fingers' ends; and the aptness of the title becomes evident when we consider the ease and dignity with which these cats perform their manœuvres.

The artist lives and paints in Munich, where he has earned an honorable place in German art. This is the only picture which he has sent to the Exposition.



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A H WYANT AN OCTOBER DAY
PHOTOGRAPHED BY WYANT

AN OCTOBER DAY.

A. H. WYANT.

(*American School*)



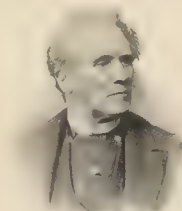
A. H. WYANT

Alexander H. Wyant was born in Port Washington, Oregon, in 1836, and by the time he was twenty he was already established in Cincinnati as a landscape painter of repute. His success was sufficient to enable him to visit Europe, where he studied for several years under Hans Gude, at Düsseldorf. In 1864 he returned to this country and settled in New York, making frequent trips to the Adirondacks, the New England woods, and the Tennessee highlands. In Europe his work aroused the interest of painters as among the best of its kind shown there. In 1869 he was elected a National Academician. He was one of the founders of the American Water-Color Society, and a member of the Society of American Artists. The death of Mr. Wyant, on November 29, 1892, deprived American landscape art of a representative whose fine sensibilities and power of expression had placed him among the foremost of our painters.

In "An October Day" the whole scene is filled with the spirit of the season. The air is cold and spicy, and the landscape shows infinite shades of gray and russet.

RETRIBUTION. W. P. FRITH, R. A. (*English School*)

William Powell Frith was born at Studley, near Ripon, in 1819. He was a pupil of the Royal Academy, and was elected to full membership in 1853. He is also a member of the Royal Academies of Vienna, Belgium, Sweden, and Antwerp, and in 1878 he received the red ribbon of the Legion of Honor. Mr. Frith has been a most successful painter of scenes of popular life, and his "Derby Day" and "At the Railway Station" are familiar through reproductions. The picture before us is the last of a series which has a certain likeness to Hogarth's "Rake's Progress." The artist painted five pictures to illustrate the evil outcome of a heedless race for wealth. In this last scene the fallen financier is seen clothed in a felon's suit, taking his daily exercise in the prison yard under the eye of an inspector. The first prisoner passes with hanging head; then comes the financier, preserving the remains of a certain dignity under his infamous costume; and behind him walks a vulgar criminal with brutal face, who casts a look of hatred upon the guard.



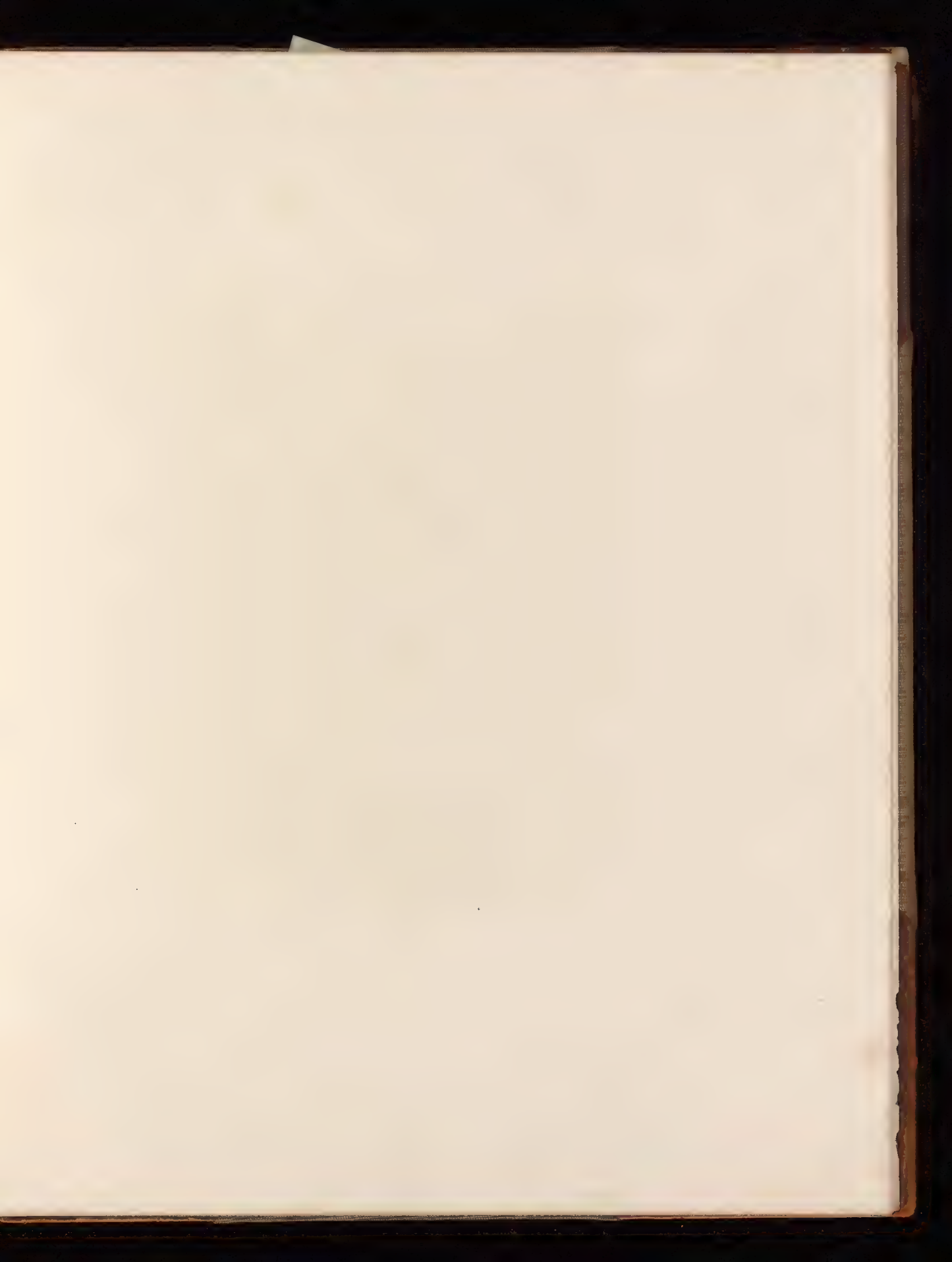
W. P. FRITH, R. A.
Painted at the request of the Society of Artists, London.



Company B, 1st New York Cavalry, at the capture of the city of New Orleans.

W. P. LATHROP

RETRIBUTION.









THE FIRST OF THE FIRM
GEO. F. R. R. C. C.

THE PRIDE OF THE FARM.

C. Y. TURNER.

American School.



C. Y. TURNER

For some years Charles Yardley Turner has distinguished himself by his paintings and etchings of the best types of American poetry and fiction. His "Priscilla and John Alden" and his "Marriage Procession," which he etched himself upon a scale previously unknown in this country, have been very popular.

Mr. Turner was born in Baltimore, in 1850, and studied in New York at the National Academy and the Art Students' League. In Paris he was a pupil of Laurens, Munkacsy, and Bonnat. In 1882 he sent to the National Academy two pictures—one of Dutch life, entitled "A Scene on the Grand Canal, Dordrecht"; the other, "The Days that are no more," representing a young widow and her little son descending the stile from a country graveyard, exhibited the sentimental side of the artist's nature. Mr. Turner became an associate of the National Academy in 1884, and a member in 1886. He also belongs to the Society of American Artists and the American Water-Color Society. His home is in New York. Mr. Turner aided Mr. F. D. Millet in supervising the decoration of the World's Fair buildings.

In "The Pride of the Farm" the artist has imbued a homely scene with some of his own poetry. The harvest has come, the corn has been stacked, and the pumpkins that have fattened all summer among the corn hills have been gathered. We are left to decide for ourselves which is the pride of the farm—the buxom, comely girl, the farmer's daughter, who stands bareheaded and barearmed in this October sunlight, or the big pumpkin she has selected as the prize of the year, perhaps destined to do the farmer honor at the county fair. The harvest is the one time of all others when the hardships of farm life are forgotten.

THE DESCENT FROM THE CROSS. JEAN BÉRAUD. (*French School.*)

This artist was born at St. Petersburg, of French parents, and studied in Paris under Bonnat. He paints chiefly scenes and types of Parisian life. He belongs to the modern school. Through a voluntary anachronism of nineteen centuries, which recalls the manner of the early painters of the Italian and German schools, Béraud has dressed the characters of the grand drama of the Passion in modern costume, and he has placed Golgotha on the hill of Montmartre. The Virgin, the holy women, Simon the Cyrenian, Joseph of Arimathea—all the actors are there. A fierce-looking workman, standing on the hillside, threatens the Pharisaic city which has allowed the great crime to be accomplished.



J. H. KAL.

(185) 1st. 1854. 1854. 1854.

THE DESCENT FROM THE CROSS.





PLOUGHING.

GEORGE CLAUSEN.

(English School.)



G. CLAUSEN

A husbandman, a well-to-do farmer, old but still vigorous, and careful to draw his furrow straight, leans heavily with both hands on his plough, which is drawn by two horses, a gray and a roan, led by a boy, probably his grandson. Wrapped in a horse-blanket, the sides of his clumsy head-covering pulled down over his ears, his whip on his shoulder, the boy treads under foot last year's stubble, which the share cuts down in every furrow. A lark skims along the ground ready to seize the seed which may be uncovered. This peaceful scene is laid in the middle of a field which stretches into the distance, where columns of gray smoke ascend, indicating a village, which is hidden from view by the undulations of the ground. A clear sky faintly tinged with rose-color overhangs the landscape. The earth turned up by the ploughshare, the cold atmosphere, the fleecy clouds, all reveal the feeling produced by an English landscape—a feeling which the artist communicates to the spectator.

The artist, Mr. G. Clausen, has painted rustic life in Berkshire, where he resides; he is also known as a painter of aquarelles, and in addition to the pictures which he sends annually to the Royal Academy in London, he is occasionally represented in the French exhibitions. He gained a prize at the Universal Exposition of 1889 in Paris.

YOUNG GIRL CHASING BUTTERFLIES. E. ROSSET-GRANGER. (French School.)

The painter of this charming picture was born at Vincennes (Department of the Seine), and he was a pupil of Cabanel, Dubufe, and Mazerolles. His choice of subjects has shown a constant search for the graceful and beautiful, which has been illustrated in his "Eros," exhibited in 1881, his "Charmer, Souvenir of Caprile," and his "Orpheus." In 1884 M. Rosset-Granger obtained a medal of the third class at the *Salon*.

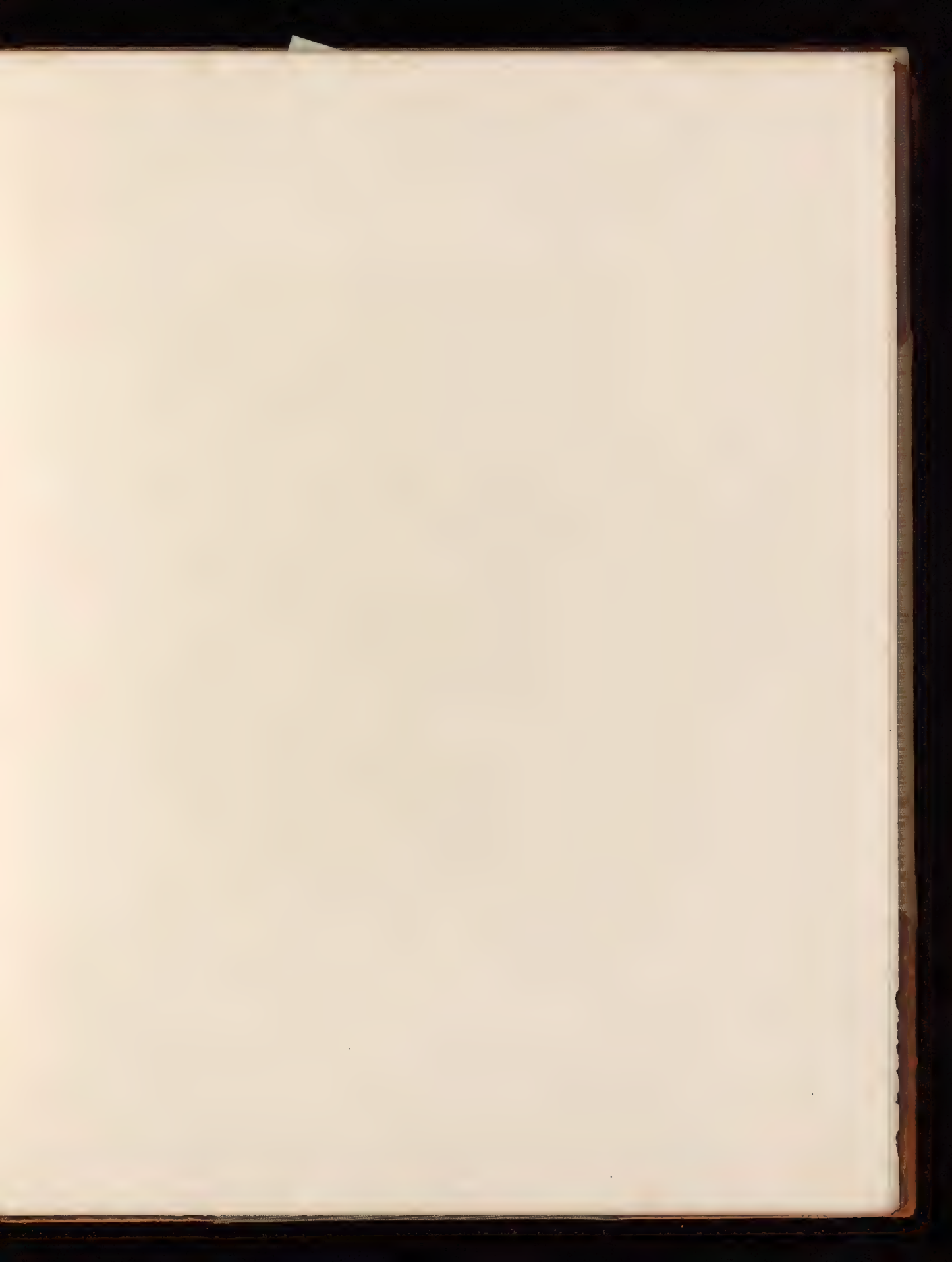
The scene which the artist has depicted might be laid on the terrace about a French country house, so elaborate as to warrant the preservation of the title of *château*. The severity of the architectural setting throws into stronger relief the graceful pose of the fair young *châtelaine*, whose victim is lured to its fate by the vase of flowers.



F. ROBERT GRANGER

YOUNG GIRL CHASING BUTTERFLIES

Copyright 1904 by F. Robert Granger









WILLIAM HOWE THE HERRING NET
1812

THE HERRING NET.

WINSLOW HOMER

(*American School.*)



WINSLOW HOMER.

The fishing boat, with its two men, stands out sharply, and the contrast between the brilliantly colored fish as they are tossed into the boat, and the surrounding leaden murkiness, is very marked. The men—genuine Yankee fishermen—are engaged in what is known as “running” the nets. As one man pulls in the long net, his companion on the other side of the boat pays it out, carefully watching for any breaks in the meshes. They have reached the end of the net, near the buoy to which it is fastened, and where the fish are thickest. Apparently it is a fair catch, and the boat ought to be full of animated silver. Off in the distance is the schooner to which they belong.

Winslow Homer was born in Boston, in 1836. In 1857, after four years of work as a lithographer's apprentice, he went to New York, where he entered the National Academy of Design as a student, and also worked in the studio of Frédéric Rondel. While studying ten hours a day, Mr. Homer managed to support himself by making illustrations. When the war began he supplied illustrations to Harper's Weekly. He also sent home from the front some paintings, scenes of camp life. His “Prisoners from the Front” struck the keynote of the national excitement and made the artist's reputation. The National Academy elected him an associate in 1864, and a member the following year. In 1866 he helped to found the American Water-Color Society. In 1868 he made a short visit to Europe, but found little there to influence his art. In Mr. Homer's pictures there is realism, but preferably of a dramatic or picturesque type.

DEATH OF MIGNON.

ADRIENNE POTTING. (*Austrian School.*)

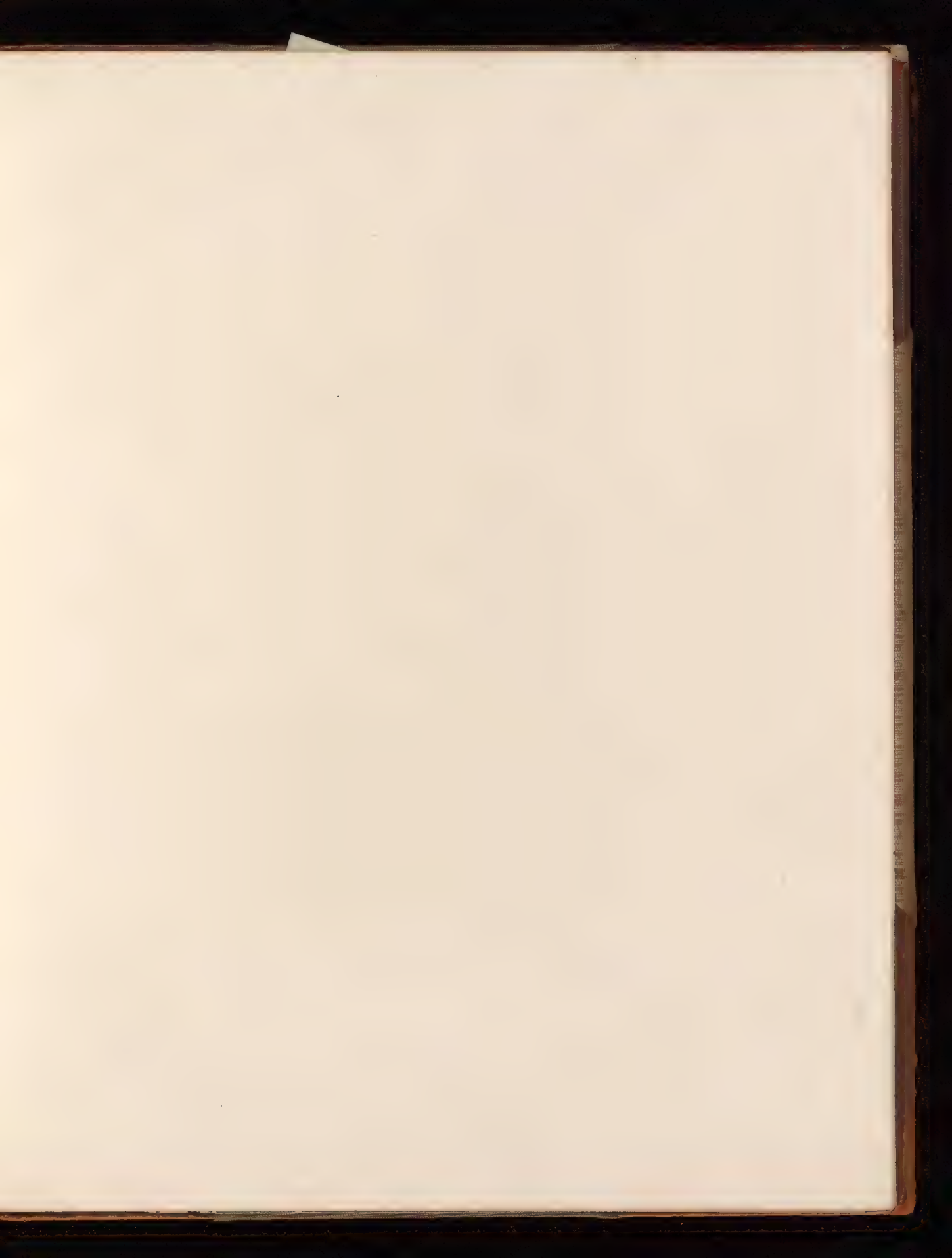
Goethe's Mignon retains her charm for artists, who, since her pathetic story was first told, have pictured every phase of her sad history. Here we see the final scene. It is a typical Mignon who is portrayed by the painter, a talented representative of Austrian art, whose picture was shown in the Woman's Building at Chicago.





THE END OF THE DAY. GUY ROSE. (*shown on a board*)

"The End of the Day" almost tells its own story. It is an old theme, but the young American artist strikes a note of his own. The two peasants, evidently father and daughter, returning home in the twilight through the cleared fields, are fine examples of the peasant type—bronzed, hard, unlovely faces, with a touching expression of apathetic hopelessness. The bent form of the man, his cradle over his shoulder, contrasts well with the lithe figure of the girl, who still possesses something of the grace of childhood—a grace so soon to fade under the weight of toil. The harvest moon, lifting its silver disk above the horizon, lights up a background of fields, hayricks, and the thatched cottages, toward which the tired reapers are wending their way. The picture was painted at Grécy, in 1890, and was at the Paris *Salon* of 1891.







FRANK D. MILLET · LACING THE SANDAL
PHOTOGRAPHURE GOUPIE

LACING THE SANDAL.

FRANK D. MILLET.

(American School.)



FRANK D. MILLET

Mr. Frank D. Millet, who became famous as the war correspondent of the London Daily News before he was generally known as an artist, introduced himself to our public in the latter capacity in 1881. He was born at Mattapoisett, Massachusetts, in 1846, and studied in Antwerp under Van Lerius and De Keyser. In 1878 he served as American art juror at the Paris Exhibition of that year. After doing capital service as a war correspondent during the Turco-Russian War, Mr. Millet came home and opened his studio in New York. In 1882 he was elected an associate of the Academy, and in 1885 an Academician. He belongs also to the Society of American Artists and to the Water-Color Society. He devoted himself at first to pastoral scenes in which the Neo-Greek refrain predominates. Of late years Mr. Millet has painted some admirable illustrations of Knickerbocker life in New York, like his "Antony Van Corlear," and some very carefully wrought eighteenth century English *genres*. He is an authority upon Greek and Roman costumes, a writer of fiction, and, as the director of the decorations and other features of the Columbian Exposition, he contributed to its success. Mr. Millet has a studio in England as well as in this country. The picture before us is a very charming study of a Grecian type, exhibiting the artist's appreciation of the graceful lines of the Greek costume.

THE PILOT. HANS BOHRDT. (German School.)

The ship, in sight of the harbor of Hamburg, has been signaled by the lookout men, who keep constant watch; her nationality has been recognized, and a pilot boat has put off and is bearing down upon her. There is a heavy sea, and it is necessary to put forth every effort and to exercise great care. The pilot stands in the bow, and, making a speaking trumpet of his hands, he hails the ship, which slackens her course, while the sailors prepare to throw him a line which will help him to come alongside. Herr Hans Bohrdt is a German painter, and his home is in Berlin, where he has held high rank since the Exposition of 1891. He devotes himself to the portrayal of seafaring life.



HANS BOHRDT



HASSELL

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THE PILOT





VIEW LOOKING SOUTHEAST, FROM THE ROOF OF THE WOMAN'S BUILDING. THE JAPANESE BUILDINGS, WOODED ISLAND, LIBERAL ARTS, AGRICULTURAL,
ELECTRICAL, ADMINISTRATION, MINING, AND HORTICULTURAL BUILDINGS APPEAR IN THE ORDER NAMED FROM LEFT TO RIGHT.

All the efforts of the governing board of Park Commissioners had been devoted to the improvement of the northern part of the Park, which was nearest the residence portion of the city—a tract extending only to Fifty-ninth Street, and including less than a sixth of the total area of the Park. Within this part were the usual improvements found in public pleasure-grounds—pavilions, boat-houses, tennis and croquet courts, beautiful lawns, and forest trees. There was also a pleasant little lake, upon which boating could be indulged in. This is the region in which were erected the State buildings of the Fair, the buildings of foreign governments, and the Fine Arts Building. South of this line the condition was very different. In a tract of some five hundred acres the pedestrian could find not a single thing that might be termed attractive. The sand hills and the marshes, formed by centuries of beating waves from Lake Michigan, were the only features of the landscape. Year after year these sand hills shifted and drifted in the gales. Now this virgin area was to be taken under the direction of man, instead of Nature, and transformed into a garden spot of beauty such as the world can scarcely equal. Wind-swept hills, sloughs, with marsh grass rising from green covered mounds, sometimes in high water even flooded. No one can appreciate, except those who were familiar with the condition of the Park before its preparation was begun, what an amount of labor was required to make it what it is.



STATUE OF COLUMBUS,
At the Eastern Entrance of the Administration Building.
By LOUIS ST. GAUDENS AND MISS MARY LAWRENCE

The decay of aqueous vegetation for many years had given to the surface a film of black soil. This was too valuable to lose, and the first thought in the preparation was to save it. As the dairy-maid skims cream from milk that she may preserve its richness unmixed, so the laborers at the Park skimmed from hundreds of acres of its surface the inch or two of rich loam which was to

prove so valuable. The great heaps of the treasure were collected at convenient places in the Park. Then the grading and dredging began. This latter feature was a most important one. The scheme of the landscape architects provided for a scene of Venetian beauty when the Fair should be completed. The most essential element in this effect was to be the system of water ways or lagoons, which were to run through the Park from north to south. It is true that there were certain inlets from the lake and certain low places filled with water in the Park; nevertheless, the system of lagoons as it exists to-day is entirely artificial, and the



LOOKING NORTHWARD FROM THE GONDOLA LANDING AT THE WESTERN END OF THE AGRICULTURAL BUILDING

result of the dredging of hundreds of thousands of cubic yards of earth and sand from the present channels of the water. All the soil thus obtained was preserved with care, and used to fill those portions that were to be raised higher above the surface of Lake Michigan. An almost incredible quantity of earth was thus handled during the time of preparation, and the overcoming of the difficulties met here is one of the achievements in which the greatest pride may be expressed.

When the grading was begun, the Building Department commenced its own work on the grounds, and side by side, as opportunity offered, preparation and con-



LIII. ADMINISTRATION BUILDING
RASGALA IN INDIA

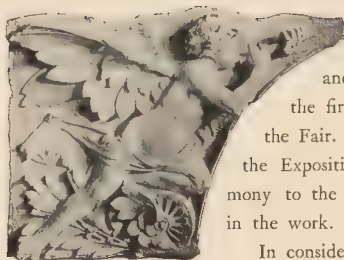


FIGURE IN WINDOW FRAME.
MACHINERY HALL.

struction were continued together. The space of two years practically measures and includes the time from the turning of the first shovelful of earth to the completion of the Fair. The buildings and grounds as visitors to the Exposition have seen them bear their own testimony to the faithful application of every one engaged in the work.

In considering the results of all the organization and preparation and construction ending in the finished Fair, it is well to look first at the form which the grounds and buildings have taken before attempting a review of the departments of exhibits. It will be understood that this description is written before the close of the Exposition.

There are five great divisions in the arrangement of the area devoted to exposition purposes, each with a character distinctly its own. The most northerly is that which occupies the former improved portion of the Park, and is devoted to State buildings and those of foreign governments. The second is that portion of which the central landscape feature is the lagoon with its wooded island. The third is the portion of which the Grand Plaza and Basin are the most prominent features, with the Administration Building for a crown. The fourth is that portion south of the buildings that front on the Grand Plaza, which contains the Stock exhibits and the outdoor agricultural displays. This is the most southerly portion of the grounds. The fifth is the Midway Plaisance, which extends from the Park a mile westward, and contains the special exhibits and private enterprises in the nature of concessions. An investigation of the grounds will show this to be the most natural arrangement of divisions.

The scheme of transportation was so arranged that the visitor entering the Park by the main gateway would immediately obtain a view of the most striking architectural effect of the whole Fair—the Grand Court or Plaza. Whether he reaches Jackson Park by land or by water this is true. And the crown of the architectural magnificence of the Fair is here, in the center of this Plaza. It is the Administration Building. From the dome of this great structure this is the most satisfactory bird's-eye view of the Fair Grounds which it is possible to obtain. The horizon to the east is on the inland sea—Lake Michigan—and to the west upon the boundless Illinois prairies. At one's feet lie the buildings which have

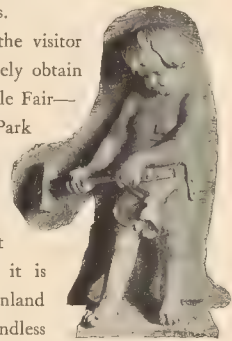


FIGURE IN WINDOW FRAME.
MACHINERY HALL.

earned for the Fair its just title, "The City of White Palaces." Whatever the point of view may be, one is first attracted by the enormous roof of the Manufactures and Liberal Arts Building, the greatest house that the world knows. From here let the eye wander northward to the Government Building and the Fisheries Building, on the shores of the Lagoon, and the battle ship which is near them in Lake Michigan. Continuing the view up the lake shore, the visitor sees the buildings of numerous foreign governments and of the States of the Union. Surrounded by these, and therefore in the center of what was once the only improved portion of the Park, stands the most excellent building of all as to architectural design—

the Palace of Fine Arts, with its annexes. Circling around this gem in its setting and following southward along the west border of the Park, the visitor finds the next prominent feature in the view to be the Illinois State Building with its ponderous dome. Here, again, is the Lagoon, with its wooded island bearing the rose gardens and the Japanese Temple. Upon its western side and facing its shining waters are the Woman's Building, the Horticultural Building, and the Transportation Building, in succession.

The circuit has now brought the visitor back to those edifices fronting on the north side of the Grand Plaza and Basin. These three, in succession, are the Mines Building, the Electricity Building, and the Manufactures and Liberal Arts Building. Beyond the peristyle at the eastern end of the Grand Basin, and reaching far out into the lake, is the great steamboat pier, inclosing with its breakwater the harbor for pleasure crafts. At the lake shore on either side of the Basin are the Casino and Music Hall. Turning now to the southward, the building nearest to the point of view, and second only in size to the giant of the Exposition, is the Machinery Hall. It is connected by a colonnade



THE GLORIFICATION OF WAR
GROUP, BY KARL BITTER, ON THE ADMINISTRATION BUILDING

with the Agricultural Building, which is almost its twin in size. From this connecting colonnade access is given to the amphitheater for cattle shows, and to the great number of stock barns. Near the lake shore, and yet to the southeast of the Agricultural Building, are the convent of La Rabida, the Forestry Building, the Dairy Building, and the Leather exhibit. And as the end of the day's survey of the grounds, even though it be by the eye only, properly comes at the station for home, here at the beholder's feet, as he looks westward from his lofty point of vantage, is the great terminal station of all the railroads which enter the Park. The Midway Plaisance, which was omitted in this casual glance through the grounds, from the dome of the Administration Building is a maze of Oriental architecture and color too far away to distinguish very definitely the features which compose it

In deciding upon plans for the general scheme of the Exposition it was settled by the conferring architects and landscape architects that the two great central divisions of the Park should be diametrically opposite in the matter of landscape treatment. The more northerly of the two should have its water ways so constructed as to appear in a state of Nature, the wooded island, so far as possible, should be unimproved, and the shores of the lagoons should be as irregular as they would be had man never touched them. Extending southward from this Lagoon a canal was to enter the Basin, and crossing it extend farther southward. These canals and the Basin were to be entirely conventional and artificial in their effect. The shores were to be ornamented, walled, and terraced, and the effect of the whole was to be as delightful as possible. These plans have all been carried out in perfection. As one stands at the east front of the Administration Building and looks toward Lake Michigan, the landscape effect is a marvel. The end of the view is the great landing pier with the waters of the lake around it. The beholder is looking entirely across the Basin of emerald-tinted water reflecting on its surface the façades of the most magnificent



GARI ME. CHILDS AT WORK.
DRAWN BY WALTER MACLEWEN.

buildings of the Fair. The first interruption to the view in the nature of ornament is at the foot of the Great Basin, where stands the magnificent MacMonnies Fountain, one of the most charming of all the smaller features; near it are beautiful electrical fountains—a dream of fairyland in the splendid variations of color which they show at night. Surrounding the Great Basin and on both sides of the Grand Court are sunken lawns of fine grass terraced or with beveled sides. Statues, vases, and jets of water, and various ornaments, are placed here and there on the grass.

Canals at right angles to the Great Basin lead to the other portions of the Lagoon. They are crossed by bridges sixty feet wide, of unusual beauty and massive structure. The heavy balustrade which bounds the terrace continues over



THE ARTS OF PEACE
BY GARI MELCHERS.

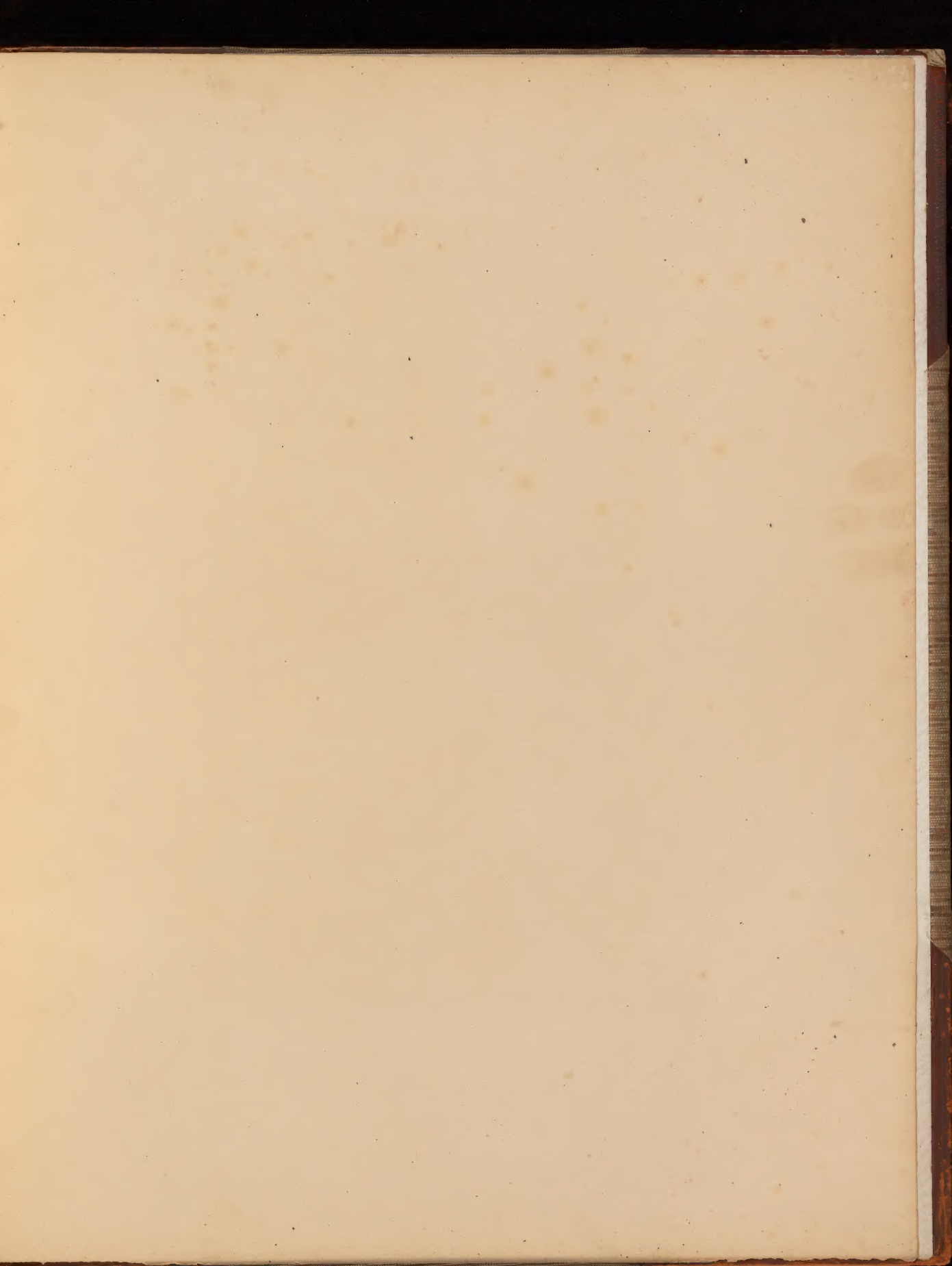
One of the Decorative Paintings in the Tympana of the Towers of the Manufactures and Liberal Arts Building

the bridges, and on the abutments are great columns representing ancient Roman designs; they are sixty feet high, and rest upon large pedestals. On each capital stands a heroic figure of Neptune, and projecting from opposite sides of the columns are sculptured prows of Roman war vessels. On the opposite faces and pedestals are naval trophies, coats of arms, and mottoes glorifying Columbus.

At the head of the Great Basin is the grand statue of the Republic, and beyond it one may obtain a view of the Administration Building to the westward. At this point the observer is near the peristyle and the Columbus Porticus, one of the most satisfactory of the artistic triumphs of the Exposition. The design of the Grand Court at the Lake Michigan end is worthy of particular attention. It represents the combined artistic ideas of Augustus St. Gaudens, the sculptor, and



THE GRAND COURT AND EAST WING, PASIG, FROM THE UPPER PART OF THE ADMINISTRATION BUILDING.



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